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Senior Recital: Deanna Loertscher, alto saxophone

Deanna Loertscher

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Loertscher, Deanna, "Senior Recital: Deanna Loertscher, alto saxophone" (2007). *All Concert & Recital Programs*. 7067.

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**Ithaca College
School of Music**

SENIOR RECITAL

Deanna Loertscher, alto saxophone

Assisted by:

Kathy Hansen, piano

Alan Dust, marimba

Diane Bartholomew, violin

Nicola Cappellini, guitar

Paul Feissner, bass

Josh Oxford, piano

Ford Hall

Thursday, April 12, 2007

7:00 p.m.

Program

Song Book (1998)

Lost
Song for Alison
Evening Song

David Maslanka
(b.1943)

Six pieces musicales d'etude (1954)

1. Ballade
2. Intermezzo
3. Ronde
4. Lied
5. Valse
6. Finale

Raymond Gallois-Montbrun
(1918-1994)

Concerto (1949-1953)

- I- Recitative
- II- Passacaglia
- III- Rondo alla Marcia

Ingolf Dahl
(1912-1970)

Concierto para Quinteto(1970)

Astor Piazzolla
(1921-1992)

Michelangelo '70 (1970)

This Senior Recital is presented in partial fulfillment for the degree
of Bachelor of Music in Education and Performance.

Deanna Loertscher is from the studio of Steven Mauk.

Program Notes

David Maslanka is a contemporary American composer whose works are characterized by lyrical melodies and rhythmic complexity. Although he is best known for his highly acclaimed wind literature, he has published over 100 pieces, including a full mass and nine concerti. He is a composer who works from a meditative standpoint of spiritual inspiration, and this gentle, warm spiritual quality can be felt in his music.

In a letter to a young composer, Dr. Maslanka shared some ideas on his compositional style and method: "You ask about the soul nature of music, and are music and soul the same thing. Music is one of the expressions of soul. A person does not have to be consciously aware of soul connection for soul force to be expressed through that person. The conscious mind and the deep unconscious are two different things, but everyone has both of them. The unconscious can push its way into consciousness unbidden. Often this makes people do neurotic or crazy things – compulsive behavior of one kind or another. If a person is prepared artistically, then a sudden eruption of soul force might appear as a composition or a powerful performance. The person may have no idea where the force came from. This was my experience as a young composer. As I gained technical skill there would be sudden bursts of music that 'appeared.' There was always the hard work of getting it composed properly, but fairly early on I learned to follow my instincts when something powerful began to happen. The impulse to write, having a 'true voice', and having the necessary technical equipment are all different issues. There are fine technicians who have no true voice, and people with true voice who have struggled with technique" (Maslanka 2005).

Raymond Gallois-Montbrun was a French violinist and composer who wrote with a proclivity towards neo-classicism and tonality. He was the winner of the Prix de Rome in 1944. Six *pieces musicales d'étude* were written to explore the versatility of the saxophone, and these being trills, songful expression, chromaticism, and fast technique.

Ingolf Dahl was an American composer, conductor, educator and pianist. Born to Swedish parents, he studied with Phillippe Jarnach at the Cologne Hochschule für Musik, in Cologne, Germany (1930-32). After

fleeing Germany, where the Nazi Party was coming to power, he continued his studies at the University of Zurich. He immigrated to Los Angeles in 1938, where he joined a community of expatriate musicians who included Schoenberg and Milhaud.

His musical style adheres to an advanced polyphony in free dissonant counterpoint. After collaborating with Stravinsky, Dahl's compositional style increased in the clarification of texture, diatonicism, and interest in timbre and virtuosity. The Concerto for alto saxophone and wind band is his only work for saxophone. It's characterized by rhythmic complexity and a recurring ascending arpeggiation that marks the entrance of the saxophone in the first movement, and then returns in both the second and third movements.

Astor Piazzolla was an Argentine composer and bandoneon player who revolutionized tango into a new style known as *tango nuevo*, which incorporated elements of jazz and classical music. He is considered to be the foremost tango composer of the twentieth century.

Piazzolla was born in Argentina, but spent most of his childhood in New York City, where he was exposed to a variety of music (from Bach to jazz), and gained fluency in English, Italian, Spanish and French. He began playing the bandoneon after his father purchased one in a moment of nostalgia from a local pawn shop. At age 15, Piazzolla met the great Argentine tango figure, Carlos Gardel, who invited the young prodigy to tour with his ensemble. Much to his dismay, Piazzolla's father decided he was too young to go. This decision ended up being a blessing in disguise because it was on this tour that Gardel and his entire band died in a plane crash. In later years, Piazzolla made light of this near miss, joking that if his father had not been so careful, he wouldn't be playing the bandoneon, he'd be playing the harp.

Piazzolla studied composition with Nadia Boulanger, who insightfully guided him to his calling: tango. Piazzolla returned to Argentina in 1955, where he began to resurrect the genre.